

**Duane and Jean Crowther Visit**  
**February 15<sup>th</sup>, 2008**

Jean: I was just telling him that I first met Crawford Gates when I was a high school student when I was at BYU Music Camp. I think I went to at least three; I might've gone to four. I might've started going to them the summer after my 8<sup>th</sup> grade, but I know I went 9<sup>th</sup>, 10<sup>th</sup> and 11<sup>th</sup> grades. So that would've been '52, '53, and '54. And one of the summers, one of the first summers; he was there as a conductor and he had a Promised Valley Class where we got together and he told us for that week, he told us songs about Promised Valley and he had us sing the songs. He had some of his people that had sung in 1947 when it was produced in the University of Utah Stadium. They came and sang and we could spend the whole week and my sister and I, Mary, were in that class because we had gone to the presentation in 1947. We'd come up from Arizona and our grandmother had taken us. So we were so excited to meet this man who had written that beautiful music and then to take a class, but that was my first impression of him and he's a fantastic man.

Vard: What do you remember from him conducting rehearsal?

Jean: He's a flamboyant conductor, but very easy to follow as a violinist. Some conductors are so flamboyant that they lead all over in the air and you don't know quite where he is. You know exactly where he wants you and you know when he wants you to come in and if you don't come in when he wants you, he comes right back and teaches you what he's doing until you come in. But he has a very strong rhythmic

sense as I remember and he knew exactly the speed he wanted things to go, he knew exactly the dynamics, he was very important dynamically. He loved French Horns and if you think of all the arrangements, how he always begins with the French Horn solo or duet or something. He loves them, that is a strong point in his arrangements. Then I took my conducting class and I guess it would've been him conducting, I'm not quite sure what they called the class title in that day. But when I was either - probably a freshman - I took the class and that and I really, I conducted hymns ever since. I'd conducted hymns for years before in our ward, but he taught me a lot about conducting too.

Duane: Tell him about your roommates and BYU Men's Chorus.

Jean: I was at BYU when they organized the student stakes. It was my freshman year, the Christmas of my freshman year we got a personal letter from President Wilkinson saying when we came back, we were going to meet together in the field house and they were going to try a new experiment in the church. They were going to organize twelve wards. My roommates and I lived in Heritage Halls. My roommates, all four of us, were musicians and together came up from Mesa, Arizona. And so, Raymond Beckham was our bishop. And he called our roommates to be the conductors. We didn't have a special job; we were Relief Society, Sacrament Meeting, Sunday School conductors. The first one that got there was the music conductor for the day. But my one roommate, named Clairlyn White,

challenged all of us to never lead with a book – to memorize the hymns that we were going to lead and I very rarely, even now, (except the brand new hymn books, I don't know all the words to) I don't lead with the books and it makes a difference in the congregational response to a conductor who's not looking at a book. And I think that came out of his class too. I think Clairlyn was in that class with me.

Vard: There were numbers of early 5:30 in the morning rehearsals; do you remember any extra effort to be ready for those?

Jean: Oh yes. I don't remember having to come at 5:30. Those might have been small Brass sections because I remember the Brass had a lot of problems. But I do remember extra night rehearsals - the strings coming in. He would bring probably the violins and the violas together or the violas and the cellos together. And yes, because there's all those runs and again the dissonance. He was very sharp on if you were playing out of tune too. And that piece was easy to know you were out of tune because there were so many accidentals.

He however did not do a lot of the first rehearsing. When we did those – as I said - we practiced for probably November and most of, much of, December with Professor Sardoni. He came in probably the last two or three weeks as far as conducting the whole group. But I think he did have sectionals before that. He would come and listen and then probably pull out the people who needed re-sectioning. But Sardoni worked very close with him on this.

Duane: Anything else? Tell them about Lawrence Sardoni.

Jean: Lawrence Sardoni was a different conductor than Crawford Gates. He was less flamboyant, he was more - what do you call it - classical. I remember his...now you're bringing all kinds of memories! I remember his beat patterns were very, very classical. He didn't have a lot of this extra motion with his hands to get what you wanted. But he did understand what he wanted out of us, and I do, as I told you on the phone; I remember one time, him just throwing down his baton and he said: "Haven't you ever been in love? This is a love, this is the romantic part, you've got to bring your soul in it! You've got to remember what it's like to be in love." And he was talking to a group of college kids who probably hadn't ever really been in love. But he could get us to feel the emotions that he wanted us to feel because he said: "You cannot make a violin sing unless you know what it is to be in love." I played, when I was there, my freshman year. David Dalton was a first chair violinist. His cousin, Anna Johnson – they shared the first chair. Sometimes they took turns playing. Sometimes one of them would play first chair, second violin because they needed stronger. Then there was a third girl from Springville that either was her cousin or Anna's very good friend, and so those three really took care of the violin department. I was glad I was in the viola and not competing with them, because there were fewer violas. In fact, Harold Laycock actually played all the years, even though he was a professor, he came and played in the viola section because sometimes we only had two or three students and they needed more. He'd not always come to rehearsal, but he'd always play in our concerts.

Vard: I'm just curious, do you happen to know a violin player....

Jean: That doesn't bring a picture to me. What year would it have been?

Vard: I don't remember exactly, it was in the fifties, but I don't remember.

Jean: Very possibly if I recognized her picture I might know. We could go down and get a couple of yearbooks down there. In the Symphony Orchestra, though, when I first came as a freshman, I had come to music camp a couple years before and so there were several of the young men who had come to music camp and we had a really good time that year because many of us, as freshmen, knew each other. There was Larry Bastian, there was a horn player named Jimmy Nelson. Who was the...?

Duane: Was Carla Dawn (last name) playing at that time?

Jean: Yeah. And who was the bassoonist from Nevada?

Duane: I can't remember the name.

Jean: Gottfredson.

Duane: Trip Gottfredson?

Jean: No, Doug. No. Anyway, I can't remember. That doesn't make any...

But Symphony was an interesting class because if you were there every day for an hour or whatever and you only got one credit hour and then of course you were expected to take private lessons also. So that often was...

Vard: Did you get credit for the private lessons?

Jean: You could take them credit or non-credit depending on what you wanted and needed. But of course you were expected to practice and of course the practice rooms, in those days, were that little Carnegie. Have you heard of that little Carnegie?

Vard: I don't even know.

Jean: Oh my goodness! Parts of BYU Campus in those days were left over barracks from the war. And where the Clyde building is now, there were several barracks. And they had one-story and two-story barracks and there was a series of one little one-story barracks that were probably maybe 12 or 14 rooms on each side and they were very, very small, little rooms and they were the practice rooms. Some of them had pianos in them and some of them didn't – they were for the instrumentalists. And of course you walked in a door at either end and of course you could hear every single person so when you got there to practice you had to just close your ears and close your eyes because there were all these sounds going on. And I very rarely would go practice there because I could practice in my apartment unless my roommates objected. But if you were a pianist you almost had to go practice in those rooms - or a senior. So that was a wild place to go practice.

Vard: So they had actually sub-divided rooms?

Jean: Well they were just as large as for a soldier's bed. They were just a bed...Probably big enough for a bed and

maybe a dresser and that was it. And so if they had a piano and then they had a music stand and that was as big as they were.

Duane: But the walls were thin enough...

Jean: Oh they were very thin! They also had some other offices along in those buildings too. That's where we met, coming up from Social Hall along that road.

Duane: More stories!

Jean: Let me see what I can tell. Oh then I'll turn it over to Duane.

When I got there, I told you I came up with 3 other girls from Arizona. And one of them was a flutist and the other was a clarinetist and we decide we were going to be in the marching band. The three of us went and tried out and I played baritone horn so it wasn't hard for me to get into the marching band. My other friends did. And so we were in the marching band which, of course, was another hour or so getting one credit hour and then all the practices because in those days the marching band did formations on the field. And that year BYU had a horrible football team. My high school team could've beat them! Every single game - I think they lost every game, I can't remember that they even won a game.

Duane: It was a moral victory.

Jean: But Richard Belleau was the leader and I asked Duane if he was a student assistant and Duane thought he was a full professor.

Vard: I've heard his name...

Duane: He did jazz band....

Jean: And he was a very tall, Sleepy Hollow type person. Very thin, but very, very interesting fellow, he was quite a character. And of course in those days you did not have a drum roll, a drum core like they do now – the drums marched right along with everybody else. But he would get up on a chair; of course we didn't have the fancy thing that they do in the place. And we were out on the field and that's where the Richard Building was. That was the Stadium there. And he'd get up on a chair and almost fall off trying to direct us and get us places. So I do remember that. But my strongest memory of BYU Marching Band was – we took a trip to play in Wyoming and they got us on a train somehow. So they took the whole band up on a train. And we went up the night before and got there in the morning, went directly into a Homecoming parade – marched into a Homecoming parade, then went to the stadium for the game and then got back on the train and came home. And it was snowing, it was cold, it was bitter cold. And here I was - I had never seen snow fall until I came to BYU because I was raised in Arizona. And I was marching in that parade in a pair of shoes that probably wasn't adequate to begin with because I didn't own heavy shoes and I was marching right down where the snow had been cleared and he was very, very particular about keeping your rows straight and everything. So I couldn't get over out of the snow drifts. By the time I got to the stadium, I couldn't feel my feet and I'm sure I had a case of frostbite, but I do remember Laramie as the coldest place on earth for those twelve hours. And of course we lost the game horribly. So that's my vain memory of BYU Marching Band was how cold that was and

how bitter it was to go to Wyoming and come home on that train and not be able to feel my feet until probably almost home.

Vard: The football team traveled separately?

Jean: Oh yes. Uh-huh. We didn't usually go to away games. This was a very special thing, somebody probably financed us to go or something because we, I think we came up to Salt Lake probably, but not like the band does now when they travel all over.

Vard: They go to...

Jean: My memory of that was the only time that year or the next year that they went.

Vard: And you were in the band how many years?

Jean: I was only in the band that one quarter. Then I realized I was never going to get through if I took two music classes and band. I was in the music department with Harmony I took all that, you know, classes, but I was only in the performing orchestra my freshman year, the first quarter. But I did...

Duane: But you played in the orchestra all four years...

Jean: I don't think I played our senior year after we were married. I might have one quarter...no because I was student teaching. Yes, I only did three years. But I did get to go to Northern California; I'll put that on the tape. We went through Nevada, we went through Eely and Reno and then down into Sacramento. I don't know if we went...yes, we went all the way to San Francisco. We did. Stayed in members'

homes and then performed, usually in chapels – stake centers. Although sometimes, a couple of times, we'd go into high schools and it was fundraising for the wards, they would sponsor us and charge money, then they'd get their building fund or whatever, out of it. And then my sophomore year, we went up to as far as Cardston, Canada. We went up through Montana and up to Cardston and we might have gone to Calgary. I'd have to check, let's see.

Vard: How big was the orchestra, do you recall? Do you remember how many students?

Jean: I would imagine we were 70 or 80 people; it was a rather large orchestra. There was probably as I said only 4 or 5 violists, but maybe 8 cellos and maybe close to 20 violins and then the woodwinds and bands to go with us. Oh, the string bass of course - probably about 4 or 5 of those.

Vard: So you were both majoring in Music Education?

Jean: I was Elementary Education, but because I was brought up by parents who were very strongly musically oriented I ended up with a Music Minor. But I did graduate in Elementary Education after we were married. We were married the spring quarter of our junior year. And that's probably the extent that we practiced in Social Hall Avenue – that was the music department in those years. They had their offices down behind the larger building. I don't know what you'd call that now. Do they still call that Social Hall?

Vard: No, I'm trying to understand what building might be...

Jean: It's the Knight Mangum hall that goes down; Social Hall is the very east end.

Vard: Okay. I think they just call it the Knight Mangum Building...

Jean: And that was the Music Department. All the professors had their offices there. That's where I took my lessons from Harold Laycock in his office. And they would set it up for the bands and then the orchestra probably had a month. Then they would take it down for dances. We had dances there. That was one of the good places. We'd have "mat" dances. Matinee dances on Wednesday afternoons? Some type of bands, because there were the Wise Men and other people that had danced then when we were there. I've talked my talk. It's your turn!

Duane: My name is Duane Crowther, you just heard from my wife, Jean Crowther. I'll go over a lot of little things fleetingly here. I made a list, but we'll see if you have interest in some of them. I got to BYU in August of 1952 and auditioned for the BYU band as an incoming freshman. I remember that several of us counted the number of Alto Saxophone players that were auditioning for the two spots and there were over 70. I remember that – I can't remember the exact number, but there were a lot. And one girl that I was sitting with, who I had never met before but we just talked and I just convinced her that there was not a chance in the world that I would [pass the] audition. So after the audition I didn't even go check the list. About a week later, I happened to be down by the Social Hall and I wandered in and stood listening as the band is playing and the lady and I'm trying to think of her last

name – Lu...I'll think of it somewhere along the way, but anyway, she had auditioned me and she was playing saxophone. Apparently playing in the spot I was supposed to be and she saw me and she got up and dashed across [the room] and she said: "Where have you been?" And she really got on my case. And I had to confess that I hadn't even checked the list because I was so convinced that I hadn't made it. Anyway, I got in the BYU Band and played for the two years before I went on my mission.

At the same time, well the same week - I auditioned for an extracurricular group called the BYU ROTC Chorus directed by a very prominent musician of the day – Virgil Camp. And this was a good, sharp chorus, but having auditioned the night before I auditioned for the band, I was convinced that I didn't make that either. And so when I found that I was in the Band I did go checking the list and I was on the list and so I made my apologies there too. I learned that you better read the bulletin board when you go to college! I took Harmony from Lawrence Sardoni for 2 years and he was a very laid back teacher, but he knew what he was doing and we had a lot of fun. It was a jovial kind of class, but we did ear training and the whole harmony business. I had had some fairly good training back during the high school days and I had even gone into scheduling and asked if there was a way I could skip the first year of harmony. And they asked me what I'd done and what I knew and this and that and said: "Well, just to be sure, you really ought to take it." So I got in and we had weekly tests and things and I never missed anything on any of the tests until the final exam for the first quarter and I got something wrong and so it made me miss a whole string of things. And

I remember him and the whole class really poking fun at me after that and how the mighty had fallen and that kind of thing.

Vard: Do you remember how many bands there were at BYU? Was there just one BYU band?

Duane: There's just one BYU band close to marching band at that time.

Jean: And just the one orchestra too.

Vard: We have five orchestras now.

Jean: And then there were a Men's and Women's Chorus and A Cappella. And that was it when I got there.

Duane: The ROTC Chorus was very prominent in the program bureau activities and Janie Thompson was their champion. She kept them going and busy and scheduled. And I remember somewhere in the winter of '52-'53 we got on a rented school bus to drive from Provo up to Salt Lake City. When we were about where Lehi is now, somebody looked out the window on the driver's side and said: "That's funny. There's a tire rolling along here." And we all got off our seats and crammed over to that side and looked out to see. And this tire just went right along with us for the equivalent of a couple of blocks and then it kind of veered off and went another couple [at] 60 [or] 70 miles an hour whatever it was. And I remember that it went over and down a hill, there was a house with a big plate glass window there and it just missed that window there by a couple of feet and went on down past. And the driver decided he'd better stop and see what was happening and so he pulled off on the curb there and just as he stopped, the bus went

(makes a noise) and we had lost a tire on the driver's side and then we lost a tire on the other side, and just enough that the axle slipped out of the sprocket of the tire and down into the rubber and so we just came down for a soft landing. But we've often talked, that could've been quite a news story if we'd all crashed and been banged up and hurt. So I remember that very vividly. I can't remember where we were going to sing for, but that's a footnote that needs to go in there somewhere.

I had been there, I got there '52 and went '52-'53 living off campus and the beginning of the '53-'54 year well I moved up on campus. I lived in a converted chicken coop about a block from where the Social Hall was, just up to the north of it. And it's long gone now, but there were four of us that lived there. And I came to Scott Speaklin who was the Branch President of the campus branch and just said that I've lived off campus, but I'd like to be active in the branch, if there's any job that I could fulfill and I was a music major and...(duh dum duh dum). And so he was cordial and nothing happened until just about little less than a month before the end of the quarter. And they contacted me and said: "We would like to have a chorus from the branch (this is the whole BYU student body). We would like to have a chorus from the branch sing a concert just before finals. Would you be willing to organize that chorus and direct it?" And I said: "Gulp. Yes." And we proceeded to do so.

Jean: Because we had finals at Christmas in those days.

Duane: Yeah. This was basically to rehearse every night the two weeks before finals and it surprises me in retrospect that

their request could've been made, but we got up and pitched it in mutual meeting and passed around sign up sheets and about 500 people signed up.

Vard: So when you say 'the branch'- there was one branch [for] the whole campus?

Duane: It was one branch. There were many students that went to off-campus wards. So these were the ones that wanted to come and they met in the Joseph Smith Building which has been...

Vard: So there were several hundred [student], there was....

Duane: Oh it was several thousand. You'd have 1,500 to 2,000 at each mutual meeting.

Jean: By the time I got there a couple of years later – they made a North Campus Branch that was mostly the married [students that] went to that. It was geographical. So in my freshmen year, like I said, they divided Provo into sections and then the student housing into sections.

Duane: Anyway, we improvised whatever we could do to get music, not knowing how many people would come but about 500 people signed up. Interestingly enough, different people had prepared the sign up sheets and about half of them had the wrong place and time. And so, when we came for the first rehearsal we only had about 250 so we just forgot about the others and said: "You're our choir." But we rehearsed every night. And did probably an hour's worth of concert and the young lady that was asked to be the accompanist was named Mary Decker and she proved to be a very capable accompanist and we enjoyed

each other's friendship from that time on. We got through this and some things resulted later because of that, but they are not pertinent to this discussion.

Anyways, this was, to us, a very unique experience because we were basically rehearsing for an hour or more a night for all of those nights right before finals and I can't imagine them letting anything like that happen now.

Vard: Wow.

Duane: I couldn't go home for Christmas that year. I lived in Arlington, Virginia and you didn't just go home in those days. Your budget was limited and so I stayed and I remember I played in different dance bands around during the Christmas time that year and that's kind of where it was. The next year, oh no, after that school year was out – I was able to go home and use my training. I contacted the high school choir director for where we'd been and it was a large high school. It had about 2,900 students for the 10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> grades; and a very fine choir. And Ms. Booker – we called her Ms. B. I had written to her and said: "I'd like to come and organize a choir for the summer. Would you suggest some students that might be available that would be good (because I'd been away for a year)." So she wrote back a nice letter and suggested a few, but she said: "I think what you're proposing is impossible. You'll never get these kids together like that." But we got a group of about 25 and did a number of concerts and it was my chance to grow using my skills that I'd learned during the previous year.

Vard: (something unintelligible)



Duane: I think we charged them enough to pay for their music. We didn't have any budget, so everybody chipped in and paid for the music. And we only had a few Latter Day Saints; there were twenty LDS kids in the high school was all. But 6 or 7 of them were from our ward and came and so that was the nucleus of [the] ward building. But that's kind of an extension of what we're talking about.

Next year, I came back and I remember playing in the BYU Concert Band there. And during the winter, sometime after Christmas we went up to the Cardston, Canada area and we all had assignments in getting ready for the trip. And another fellow and I were assigned to see that all the bags were loaded into the cargo sections of the buses – they were just like Greyhound Buses. And we would stake out seats for ourselves right up in the front and laid our suit bags and things there to protect them and then we got off and loaded everybody's bags and things in. And when it was time to go, we came and people had moved our stuff and there were no seats anywhere. And they'd all piled up their suit bags and things back on the back seat and on the floor by it and there was literally no place to sit down on the bus and there were two buses. So we patiently looked and found everybody's name and took their bag up to them and gave it up to them. And that left the whole back seat and the floor by it – this was a long trip, but we traveled overnight and everything. And I remember that we were able to sleep on that seat and on the floor and it was the nicest, warmest place in the bus. When we got up there, why, I remember we were going from one town to the other and I'm not sure which town is which at this stage of the game. But we set out to play a noon

concert and we had to go 50 or 60 miles by bus and the snow was high and the snow plow had piled it up and it was as tall as the top of the bus. We went along the ways and all of a sudden the road wasn't completely cleared. There were only two lanes and then we went more and there was only one lane and we still had 25 or 30 miles to go. And there was the snow plow just chugging along in front of us and we could see that there was no way that we were going to get to that concert if we stayed on this road. So they honked down the snow plow and he stopped. And he came and plowed down the right side of the bus and down the left side of the two buses and then with the motor stopped – we took all the kids and some pushed this way on the front and this way on the back, opposite. And they just turned those two buses around. The road was slick and I said – this could never happen. But they just went right around and we drove out and went another road. But I'll never forget that. I can't remember what we played, I remember we played in our Levi's because there wasn't time to change into our concert clothes and everyone had been sitting there for quite a while waiting for us, but I'll never forget turning those buses around thinking this can't be done.

[I] went on a mission to Central America and came back and it was the fall of 1957. I was called by the BYU Stake to be the music director - which meant that I directed at all the Stake Conferences and when they had the General Conference Priesthood meeting down at the Smith Field house, I directed for that too. So my name was always being announced at all these meetings so I have hundreds of people who remember me from BYU and I can't remember who in the world they are and I figure its from having

my name announced in all those situations. I directed several choirs and things for Stake Conferences and it was fun.

Vard: So the General Conference - this was the regular church-wide conference?

Duane: Mmm-hmm. Church-wide conference. Yeah, they had a few....

Jean: No. It was held in the tabernacle, but it was just an audio broadcast.

Duane: Yeah. And so they're just having the music. So there's no way to follow the [beat] with everybody singing, they couldn't hear the broadcast. And so I was up where I could hear the singing and keep them in time with the [music]. So that was why I was conducting, and that was kind of unique because I'd never knew for sure what then what was going to be conducted and you just got up and conducted it and did it.

Vard: This was audio only, right?

Duane: This was audio only. That's the way things were done back then. This is just a long time ago.

Jean: In the old days.

(laughing)

Jean: How much time are we?

Vard: I'm okay. I've got time this afternoon.

Duane: Okay. Well you know, you get me turned on I can keep going.

Vard: This is great information.

Duane: Okay. And that fall, just several weeks after being home, why I was heading down towards the Social Hall and I met Mary Decker that I had worked with in this chorus back before and she recognized me and I recognized her and "Hi. How are you?" and all of those things. And Jeanie was with her at the time and so she just quickly introduced the two of us and....

Jean: No. She didn't even introduce us...

Duane: Oh, she didn't? Sure missed out, didn't she?

Jean: I was late for work...so I just remember talking to this fellow and I just went off.

Duane: But anyway, that's how we first met – just on a passing acquaintance. We wish they would erect a little monument at that place, but I don't see that that's going to happen.

Jean: The side of the Clyde Building.

Duane: I was acting in the program bureau and sang in the Delta Phi Chorus and they did several shows. One show was the "Happy Holidays Show" that went up to the Northwest and so there were singers and dancers and groups and as well as our chorus. And when we got up there, in one concert, we were all sick with the flu. And we just had two bus loads of dragging people. And Janie Thompson finally went out before the show started and said: "Is there a doctor in the house?" And a guy came up and she told him what we needed and I don't know how he had enough serum, but somehow he got it and he took each of us and we lowered our britches and

got a good shot in the rump. That got us through the night and it got us starting to overcome the flu, but I'll never forget that. I remember there was a lot of practical jokes going on at the time and it was part of the scenery – you had scenery changes and we were going through the holidays all through the year so Valentine's Day - people came out holding these big hearts and they would just stand there and the lights were on [them] and you couldn't see the people behind. I remember crawling out one time and tying, there were two guys holding them together, I tied their shoe strings together while they were holding them. I don't think they even knew it had happened until they tried to get back. But little funny things like that.

I had the opportunity to serve for two years as the assistant conductor to Ralph Woodward who is certainly one of the men that you should have a file on here. A very personable, dynamic conductor. Big tall fellow and very qualified. He conducted the University Chorale which was the one where you didn't have to audition.

Jean: No it was named A Cappella at BYU. It was University at the U when he went on to the U.

Duane: You're thinking of Ralph...Newels – whoever. Ralph Woodward never went to the U. It was the University Chorale. I directed it, I know. But he had the assignment to prepare the mass choirs. So for these two years, one of the things that they did – why, there were all these hundreds of students coming in and I always wished I could take the girls, but he always kept the girls and gave me the boys. But we would go off to another rehearsal hall and I would rehearse them on hard

parts and things for maybe a fourth or third of the rehearsal, and then we'd come together and apply that. So that was really a good experience for me to work with mass groups and things like that and I enjoyed that.

Vard: What do you remember about Dr. Woodward and his style or how did he work with the students?

Duane: Very personal. A very precise conductor. They knew exactly what he wanted and they responded to him very well. And he had the ability to control these large groups where you've got some – it's like, I mean – some of them were twice as large as the Tabernacle Choir now. It was really large groups at that time. But he was precise, they could follow him, they got their things rehearsed and we drilled them in sectionals. So he could produce rapidly some good, fine quality music with a lot of nuances and a lot of skill. Everybody enjoyed singing under [him]. That's as much as I can say. It's his son who directs the International Children's Chorus in BYU or in Salt Lake City now. So it's passed down.

When we got married, we had to have some way to earn our way, and so I organized two dance bands. A 12-piece group and a 5-piece combo and at that time when they had dances on campus they would have them in 4 different halls. And there were a couple of them that were big 21-piece Stan (something), screaming and blaring outfits. We were more of the Glenn Miller style band, orchestra. We'd play the sweeter things and we would almost always get the smaller hall and that typically was where the engaged couples would go and ours was the most romantic of all the

bands. And they would like to slow dance too so they would come and be where we were. And we also had the 5-piece combo. I played sax and clarinet and my wife played string bass and her sister Carolyn was a very fine violinist and she also played trumpet, so she played her trumpet and we would...

Jean: And we had a pianist and a drummer.

Duane: Uh-huh and then she would pick up the violin and play. And it was just a sweet little thing.

Vard: In each of these halls, was it live music?

Duane: Uh-huh. All four. All the dances were live music...

Jean: ...And the Social Hall and I don't even remember where the other two were because where else was there on campus? Maybe lower campus. No.

Duane: No. They were all up at campus. I don't think those halls are even there now.

Jean: No, the Joseph Smith is different now.

Duane: Just one little situation. Life was tough when we were there, you didn't earn much money. So we needed the help. I remember one time when, it was another – I have to make another comment about work before I tell this story. When I came back from the mission I went into the Student Placement Services and applied for a job and they liked my credentials so they hired me there. And what they hired to do is collate by hand about a 20-question questionnaire that had been given out to about 22,000 students. And I worked on it

– it got to where I would fall asleep in about 10 minutes after coming to work because it was so boring. "Fire me," I said, "this is taking time out of my good part of the day." And so I resigned there and took a custodial job and so my custodial job was to clean the little Carnegie that Jeanie talked about and also the Health Center. And another place or two over there, but I would begin there at 4 in the morning, but it left me so I could have scripture cards or study cards or whatever and hold them on the end of the broom and memorize as I was scrubbing and sweeping and things like that. Anyways, to supplement our income while we had these dance bands – one time I remember pay day wasn't for another week and I was not much in the covered and we wondered how we were going to make it through and it was about 7 o'clock at night on a Friday night and someone called up, and we had prayed, and someone called up and said: "We've lost a band. We've got a band starting in an hour; can you get your band together and play?" So we got our 5-piece combo and went over and made enough money to get us through the week. We think somebody up there...

Vard: Do you remember how much you'd get paid?

Jean: Except on New Year's Eve, we played \$10 a person and \$20 for the leader. So we would get \$30 between the two of us.

Vard: So for the whole band, it was...

Duane: Twelve pieces would be \$120 and I get an extra \$10, so it'd be \$130.

Jean: And one New Year's Eve, we had two offers and so we split the band – so we made \$40 that night.

Duane: And there were probably a lot of extra clinckers.

Jean: Yeah, we were making less than a dollar an hour working on campus at these jobs.

Duane: One of the educators that you have to highlight is a man by the name of Leon Dallien who was in charge of Music Education. He was an educator. Lots of handouts, a lot of personal inter-play, a lot of helping you get ready for whatever you had to do and he just made teachers out of would-be teachers. And you ought to pick up on him.

Vard: How do you spell his last name?

Duane: D-A-L-L-I-E-N, I believe. When I went to do my student teaching in the winter of 1959 I went to Pleasant Grove High School and I was student teaching in both Seminary and Music. And I went to the teacher, I can't remember his name because I never really knew him, but I just came in and his class came in and he said: "Well, you're the student teacher, get up and teach something." So I got up and taught something, just winged it and after I was through he said: "You'll do." And he just disappeared. I only saw him about twice during all the time I was there. He just took a vacation. But I used them as my guinea pigs, but near the end of that why Elder Packer who was a seminary coordinator at that time called me in and asked if I would drop out of school and go up to Bountiful here and finish the year for a fellow who was leaving the seminary program to go work at LDS Hospital. And so I did. But maybe have to graduate in the summer quarter instead of spring quarter,

but it was interesting. But that's my memory of how this fellow just didn't do anything to teach me when I was there at the high school.

The year that I stayed – I stayed after graduating – I had a composite music major in Instrumental and Choral Education. And I stayed the year after that and took a Master's Degree in Old and New Testament and I directed the Delta Phi Chorus during that time and we toured with them and again it was a major Program Bureau and it was a group that they could count on and we did some good choral work and it was fun. Jeanie's sister was the Delta Phi "Green Girl." So that was very sweet for us to have her along and she eventually married a fellow who'd served down in Central America where I was. In fact there were two rivals for her hand, both Central American missionaries who I had worked with and it was kind of interesting to sit back and wait and see which one was going to get the girl.

Jean: They had a violin trio that performed with them too; they called themselves the "Wile-lins." So it was fun.

Duane: So those are just a few of the things that we remember and...

Vard: So did you move to Bountiful to do seminary?

Duane: We didn't move. I commuted. It was before they had the I-15 and oh there was so much traffic that I finally decided that I would get up and leave at 4:30 in the morning so I came up here for those three months and did all my preparation in the seminary here, getting here an hour and a half to two hours before class would start.

Jean: We didn't move because I was 9 ½ months pregnant!

Duane: I thought it was 12 ½!

Jean: So we stayed down and then we stayed the extra year for him to get his Masters. I have just been reading this Crawford Gates thing here. Actually, the year that I was in Belshazzar's Feast was not '61. We did it through Lawrence Sardoni in fifty....okay, I came in '55...it would've been either the spring of '56 or the spring of '57. And Crawford Gates was at the University at that time and he did direct it. But I think then, this one here was traveling to California. When I said: "Yes, I've traveled to California," that was that other, between-quarter tour. I didn't go on the Belshazzar's Feast to California. But we did have about 450 people that put it on in the field house. And we did record it. I have the record of our recording. But one other thing I did do with Crawford Gates was probably that very same year was when he was writing the music to the Hill Cumorah Pageant. And he came into the symphony, which reminded me, he came into the symphony and he would bring the pieces – one piece at a time. And we would play them for him and each one of those pieces he tried out on our symphony and several times some of the pieces...the one – *Abinidi Burning* – I remember doing that one several times for him. And then the recording that they put on for the pageant, they did hire the Utah Symphony to record that. But, he used the BYU symphony to practice orchestra I guess you'd call it. And I'm not sure which year that was, that could've been either '55 or '56 or '57 that he did that.

Vard: Well - just briefly...so what happened after college - after this little bit of seminary teaching and Masters degree?

Duane: I went, as a seminary teacher I taught this early morning while I was working on my Masters, at Lehi. Then they had me come up to Burley and I taught for a year there and then they called me as the principal at Rigby, Idaho. And I taught there for a year and then I took what I thought was going to be a year's leave of absence to come down to Utah State and work in their new Doctoral program and work towards a Doctorate. And they lured about a dozen of us down there with some nice scholarships and things, but when we got there why there was no program. There were no forms printed, there were no committees, nobody knew anything and they just hung it out and said: "We'll get these guys down and use them as guinea pigs." And so I think, I'm not sure all of us did, but most of us just left after a quarter. But that put me in the middle of the school year and I went back to seminary and said: "Do you want me back?" And they said: "Yeah, certainly, but not until next fall." And I said: "That's a long time to not eat." And so a fellow had passed away and left the remains of a music store and we just decided we'd gamble on it and buy it for a couple of thousand dollars and open up a music store. So we ran a music and book store up in Logan for about 4 ½ years. And during that time why, when I took my Master's degree I wrote a thesis that turned out to be something of a lot of interest to everyone because my assignment was to determine the events of the future and determine the chronology in which we were to curve.

Vard: Based on scriptural doctrine?

Duane: Scripture and what the General Authorities had said. So I put together a book which became "Prophecy: Key to the Future" which if you were a little older you would know about.

Vard: I've seen it.

Duane: But people became very interested in that and we ended up having it printed and I tell people – "I think that one of the lessons that I've learned is that the Lord's in the marketing." Because I wrote this – I was only 26 or 27 when I wrote it and I was just a young kid, nobody knew me – but Bookcraft published it. All of a sudden about 6 weeks later we had the Cuban Missile Crisis. And all of a sudden everybody wanted to know about prophecy. And so it just skyrocketed and I became an author and then I said I [would] write a book a year for five years which I did while we were running the music store. And by that time I could see I was going to be involved in writing and somebody came along and wanted to buy the store so we sold it and looked wherever we could find a nice place to live and settled on this house. And I was going to write and just write, but I found that I could do work in 70 to 80 hours in a week and writing at 4:30 in the morning up there, [when] I couldn't do [it] for 40 hours here when that was all I did. So I went back and took several years of school up at University of Utah and did most of the course work for Doctorate. Never finished it up and got through, but I founded a publishing company called Horizon Publishers. And so we're still the owners of Horizon Publishers and we've published about 800 books over the year and we were going strong till they wanted to build a shopping center over here where we had our building and so our building had to

come down and we sold out everybody else around the area - a great big shopping center with a Costco over the place where we were. So at this point, we didn't want to go out and get another building so we've merged down in Springville. And they're distributing our things and we're still kind of one foot into the publishing business. We still [take] manuscript acquisitions, editors and run a website selling the Horizon Publishing books - that kind of thing. So that's where we are.

Vard – Thank you. You've been very helpful.